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AMERICAN ART NEWS

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PUBLISHED BY
THE AMERICAN ART NEWS CO., Inc.
 786 Sixth Avenue, New York

Entered as second-class matter, February 5, 1909,
 at New York Post Office, under the Act,
 March 3, 1879.

Published weekly from Oct. 15 to June 30, inclusive.
 Monthly during July, August and September.

SUBSCRIPTION RATES	
YEAR IN ADVANCE	\$4.00
Canada	4.35
Foreign Countries	4.75
Single Copies	.15

WHERE AMERICAN ART NEWS MAY BE OBTAINED IN NEW YORK

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CINCINNATI

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American Art News Office - 17 Old Burlington St.
 Bottom, News Agent - 32 Duke St., St. James, S. W.

PARIS

American Art News Office - 26 Rue Jacob
 Brentano's - - - 37 Avenue de l'Opera

Vol. XX April 29, 1922 No. 29

A LESSON IN PRICES

To all young artists there is a very pointed lesson, if they will have the grace to appreciate it and heed its moral, in the recent experience at the opening of the Joseph Pennell exhibition in the Keppel Gallery, New York. At that show, Mr. Pennell added to his etchings a group of thirteen of his water colors that had the distinction of being admirable in themselves and the work of an artist of international distinction. These pictures were offered at the extraordinarily modest price, considering Mr. Pennell's reputation, of seventy-five dollars each, with the result that nine of them were sold on the opening day and two others subsequently.

Here is an artist who is probably more widely known at home and abroad than any other contemporary American worker in the fine arts. Since painting water color is a new venture for Mr. Pennell, so far as public exhibition is concerned, he did not capitalize his reputation in the art world and put exaggerated values on his work, but offered them at the kind of modest prices which used to obtain in New York city when a water color sold better than any other kind of picture.

Contrast this very sensible practice with that of our young and comparatively unknown painters who may never have sold a picture and yet ask \$300 or \$400 for one of their small works and from \$1,000 to \$2,000 for larger ones. It pays an artist to advertise himself, by having his pictures bought and hung in a private collection or in a home where there may be only a few paintings, just as it does anyone to sell anything of a more commercial nature. A picture on the wall of a home is a 365-day-a-year advertisement for the artist, whereas a picture in his studio gathers dust and adds nothing to his fame or livelihood. To revert to the case of Mr. Pennell, in relation to the profits coming from an artist's work advertising it and him, through his wise and sensible practice of offering his pictures at low prices he has nine more advertisements of Joseph Pennell, artist, now than he had before his show was opened.

Cannot our young painters take to themselves the obvious moral this experience points?

OUR "ART-CONSCIOUSNESS"

Under the title, "American Art-Consciousness," the Paris edition of the New York Herald prints the following editorial:

"There is evidence that American art is becoming more self-conscious, but self-conscious in the better sense of the word. It is not in derogation of French art that some critics believe that it has almost reached the apogee of its development. Every artistic nation has arrived at some time or other at this point. What remains in Italy today of the glorious impulse of the Renaissance, of which it was

the incomparable mother? France succeeded to Italy in the queenship of art, just as the younger spirit of endeavor, if intelligently guided, will always succeed to the elder. The artistic glory of France will never die; but like that of Italy, of Spain, of the Low Countries, it may at last become chiefly retrospective rather than actively present.

"American art has long been in tutelage to that of Europe. Is the time near when this tutelage will cease, at least in a large degree? Should this be so, the fact will not be essentially a detriment to France, though it would be an inestimable good for America.

"That American art has already begun to see more surely with its own eyes, rather than through borrowed spectacles, is indisputable. This is the immensely hopeful sign. Another is the pronounced new vigor that characterizes all the numerous movements for the encouragement of American art. It is witnessed somewhat in Paris as well as in America itself. American artists in Europe are wisely venturing more and more upon exclusive exhibitions of their own work. Such exhibitions have not always a popular success, largely because the foreign public knows too little about them; but their ultimate influence may be great. American visitors or American residents abroad who give to them a sympathetic and appreciative support, either because of personal good taste or patriotic pride, will not regret it.

Obituary

BARON DENYS COCHIN.

Baron Denys Cochin, who has just died in Paris, was one of very few Academics who liked modern art. He was one of the earliest purchasers of Cézanne's pictures, some of whose finest specimens were in his collection and were put up for auction at the Hôtel Drouot in 1919. Several young "Independents" had the honor of his patronage. His house had been decorated by Maurice Denis. One of his ancestors, Nicolas Cochin, was drawing master to Mme. de Pompadour.

SHERIDAN FORD.

The once famous art critic Sheridan Ford, whose book about and quarrel with Whistler caused a furore, died in Detroit, Mich. He made several artists famous when he was writing for New York and continental papers and magazines.

ALFRED MONTGOMERY.

Alfred Montgomery, known as the "farmer-painter," is dead in Los Angeles. He was 65 years old. Montgomery was best known for his paintings of farm life. His "Down on the Farm" was hung at the Paris Exposition in 1900 and later was sold for \$10,000.

EDWARD LOUIS GRENET.

Word has been received of the death in Paris of Edward Louis Grenet, native San Antonio (Texas) artist, who was one of the Americans who obtained recognition in the Grand Salon de Paris. He leaves, besides his wife and three daughters residing in Paris, three sisters, Mrs. Mary Callaghan, of New York; Mrs. Marguerite Bowman and Mrs. Adele Powell, both of Washington, D. C., and one brother, August Grenet, of New York.

FREDERIC LAUTH.

The portrait-painter, Frédéric Lauth, knight of the Legion of Honor and member of the Société des Artistes Français, is dead in Paris, aged 56 years.

EDWARD Q. WAGNER.

Edward Q. Wagner, Detroit painter and sculptor, died at the age of 67 in the German Protestant Home, Detroit. He was a pupil of Julius Melchers and a life-long friend of Gari Melchers, the son. Many private homes in Detroit contain paintings by him, and he did much of the sculptural work on the St. Louis fair buildings in 1904. He spent five years executing work for the Brazilian government in Rio Janiero.

MME. EUGENE CARRIERE.

Mme. Eugène Carrière, widow of the painter, is dead in Paris.

New Eclectic Members in Exhibit

Two newly elected members of the Eclectic group will show in the seventh annual exhibition to open on Monday, May 1, and extend through the month at the Dudensing Galleries, 45 West Forty-fourth St. They are Robert I. Aitken, and Nathan D. Potter, son of Edw. C. Potter. The other members are Theresa F. Bernstein, James Britton, Sidney E. Dickinson, Philip L. Hale, Eugene Higgins, Maurice Prenderast, George Luks, Henry Salem Hubbell, Richard Kimbel, Walter Griffin, Alice Judson, Royston Nave, and Mahonri Young. Two deceased members, Solon Borglum and Robert Z. Brandegee, will be represented by memorial exhibits.

HARTFORD ACADEMY HAS A STRONG SHOW

Annual Exhibition Now Ranks With the Country's Leading Displays—Sharman Awarded First Prize for a Still Life

HARTFORD—Many noted artists have their best work in the twelfth annual exhibition of the Connecticut Academy of Fine Arts at the Annex Gallery of the Wadsworth Atheneum. From a very modest beginning the standard of these shows has gradually been raised until they now rank with the important general exhibitions of the country. This year 140 paintings and six pieces of sculpture are on view from April 17 to 30, inclusive.

The Charles Noel Flagg prize of \$100 was awarded to John Sharman for his still life, "Flowers and Fruit," and the Dunham prize for the best portrait to Norma Wright Sloper for her picture of Mrs. C. E. Armstrong. Honorable mentions went to James G. McManus for "Diamond Glen, Farmington," to Harry Leith-Ross for "Dibbles Corner," to Edith G. Phelps for "The Mother," to Edith C. Barry for "Behind the Scenes," to Walter Ufer for "The Fiddler of Taos" and to Lucy Flannigan for "Grandmother Whitmore." A special appreciative tribute was awarded to the late Robert B. Brandegee's portrait of Sarah Porter.

Harold A. Green shows a splendid portrait of the late Professor H. R. Monteith, Daniel F. Wentworth a pleasing "Berkshire Woods," Eben F. Comins a very decorative canvas, "The Dryad," William B. Imlach "Wash Day," Oscar Anderson two richly colorful pictures, "Evening" and "End of Day," Alta West Salisbury a luminously depicted still life entitled "The Copper Pot," Matilda Browne "Garden Flowers," William Baxter Classon "Persephone," Albertus E. Jones a well-painted nude, "In the Studio," Clara M. Norton "Captain Rudd and Family," Carl Ringius "Peace," a harmoniously toned view of the outer harbor of Gloucester in twilight, and "Wintery Night, Rocky Ridge," W. Merritt Post a small but strikingly good canvas, "The Green Meadow," Nunzio Vayana "Bragozzi," an Italian scene; Carle J. Blenner "Dahlias," Carl J. Nordell "In the Arbor," Everett Warner "Winter Evening, New York," Charles C. Curran "Cloud Fancies," G. Victor Grinnell "A Connecticut Hillside," Francis Dixon "Spring Day," Harriet R. Lumis "Winter," Francis H. Storrs "Flowers" and Theo. J. Morgan "Waiting for High Tide." Among the other well-known names attached to pictures are George W. Sotter, Agnes M. Richmond, Mary Butler, Marion L. Pooke, Arthur Spear, Hugh H. Breckenridge, Everett L. Bryant, Cornelia C. Vetter, Susan Ricker Knox, George Laurence Nelson, William Meyerowitz and Usher De Voll. George Lober, Karl F. Skoog, Madeleine A. Bartlett and Evelyn B. Longman show sculpture. —C. R.

CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from page 5)

and all attendant detail without destroying the unity and balance of his composition.

Mr. Kroll's genius for organization results in some still-life studies of forceful power. One combines a plant, some books and fruit in a manner which is not only satisfying as to surface pattern, but for its feeling for three-dimensional structure. His rich color has depth of quality rather than mere luster. One of his most interesting flower subjects is a jar of red tulips, painted so simply and yet with much care for form and line. Another, having a lemon tree for its main theme, is more subtle in coloring. The exhibition continues until May 13.

Portraits by Jessie Voss

A group of pastel portraits of well known people by Jessie Voss is being shown at the Folsom Galleries until May 6. These pictures have achieved a notable richness of quality. The artist is particularly successful with her flesh tones, evident, for instance, in her portrait of Mr. J. Henry Alexandre. Two of her most successful presentations of women are of Mrs. Martin D. Saportas and Mrs. J. G. Hope.

"Miss King" in an orange shawl is exceedingly artistic, and the full length of Mme. Nina Tarasova in blue has unusual vivacity. Among her younger sitters is Miss Iris Sellar, shown against a decorative background, and Master Courtland Dixon, holding a boat in his hands. Other portraits are of Mrs. Lawrence McK. Miller, Capt. J. G. Hope and S. Bryce Wing.

Three Shows at Art Center

There are three current exhibitions at the Art Center—paintings by Ben Carré, designs and illustrations made by the soldier-students of the school maintained by the Society of Illustrators, and the work of the pupils of the Ethical Culture School.

Mr. Carré, who finds time from the designing of stage sets for moving pictures to follow his avocation, painting, is showing his pictures for the first time in New York. Most of his subjects are landscapes, of which his more quiet-toned pictures seem the most interesting. There is pleasing quality in his "Snow

on the Hills" and "Evening on the Brook." The latter has repose and quiet charm, and is satisfying in conveying the spirit of the landscape as well as its form. Another, which shows a tree boldly outlined against a pale evening sky, is firm and clear in drawing. Only one figure painting is shown, "Study of a Girl Reading," but it is one of the best examples of his work and suggests that he would do particularly well to continue in that field.

The exhibition of the Society of Illustrators shows work done by wounded soldiers. Members of the society give their services as instructors in the work of rehabilitating these men. All of the work is singularly free from the touch of the amateur and has a decidedly professional air.

Another exhibition of students' work is that of the Prevocational Art Department of the Ethical Culture Society, whose pupils are exhibiting their paintings, illustrations, pottery, metal craft, block printing, textile designing, bookbinding, lettering and designs for the stage.

Painters and Sculptors First Show

The Painters and Sculptors are having their first exhibit at Pratt Institute until May 13. The exhibits are sixty-eight in number and represent the work of twenty artists. Among the landscapes shown, Benjamin's Eggleston's "Autumn Hills" and "Across the Valley" are interesting for their subdued and mellow color. Frederick K. Detwiller's "Port of Noank" has distinct individuality with its domination of steely blue tones. "Early Spring" by Sara Hess is charming in pattern and is rich in pure and gleaming greens. Frances Keffer's "May Day" is full of warmth and sunlight. W. R. Leigh contributes some desert subjects, among which his large painting of a camp-fire is strongly executed.

Charles Vezin is represented by a number of New York subjects in which he accentuates the rich tonal quality which the dusk gives to its tall buildings. "Aspiration" is one of the finest of these. Clara Fairfield Perry has sent two landscapes, Nicholas S. Macsoud some of his Arab subjects and a vivacious portrait, and James Weiland an interesting presentation of sunlight and shadow which he calls "Autumn's Flickering Sun."

Among the sculptures Isabel M. Kimball's decorations for a swimming pool and design for a fountain are especially interesting.

Diversity Among Modern Americans

There are some interesting and diverse examples of modern American art at Mrs. Sterner's Gallery for the next few weeks. If one is looking for the dramatic and powerful, there is the amazing vigor of George Bellow's prize fighters in "Saturday Night." The action and energy of the figures have their foil in the eager stillness of the audience, among whose faces are so many vivid revelations of character.

Or, if one is looking especially for color, there is George Luks' "Macaws," which glows with the blue, red and green of their plumage. Sheer strength of light and dark, on the other hand, are the interesting points of Rockwell Kent's "Maine Coast," in which snow and pines are strikingly presented against a stormy sky.

For purity of tone and exquisite feeling, there is a still life of water lilies by Leon Kroll. Eugene Speicher's "Girl's Head" is a delineation of personality that compels attention. Robert Henri depicts Paris in sepia tones in his painting of the banks of the Seine against the dark skyline of the city. Albert Sterner's "Nude" has delicacy of both color and line. Eugene Higgins is represented by "Nativity," Samuel Halpert by "The Greek," and Louise Upton Brumback by "Bass Rocks" and "The Beach."

Greenwich Village Artists Exhibit

The painters and sculptors of Greenwich Village join in an exhibition at Greenwich House during the week of April 24 to May 2. A small admission is charged which is to be used for the art education of gifted neighborhood children. The art department of Greenwich House is employing the atelier method of study for the first time in this country.

The exhibition is extensive, and not only shows the work of well known artists but much of the craft work done by students. Among the sculptures is Daniel Chester French's "Memory," a half reclining figure looking in a mirror, which has great poise and dignity. By Frederick MacMonnies is a lightly poised Bacchante, and by Charles Keck a "David" that shows a slender, wiry figure, with his sling and stone in hand. Sherry Fry shows a "Garden Figure" on bronze. Lucy Perkins Ripley is represented by two entirely different types of her work in "Dawn" and "Contemplation."

Among the paintings, drawings and etchings, eighty in number, are two portraits of children by George de Forest Brush that have refinement of both line and color. "Boy with Wine," by Charles Hawthorne, portrays a boy in a white smock, in which economy of color makes all the more remarkable its richness of tone. Ezra Winter and Barry Faulkner contribute some finely executed designs for decorations. Mary Foote is represented by a portrait of Frederick MacMonnies, Charles Prendergast by some carved wood panels, and Maude Mason by "Flower Arrangement."

Artists to Judge French Millinery

PARIS.—A jury of celebrated artists will be invited to pronounce on the prettiest hat of the year, submitted before their critical eyes by all the milliners of Paris.